

THE LAST WORDS OF HARRY HAYWARD

(A TRUE RECORD MYSTERY)

Tim Brooks

One of the most interesting aspects of collecting lies in discovering small clues which lead, with a little digging, to fascinating, and quite extensive stories. Such was the case with the "Harry Hayward Cylinder". It began with the discovery of an old, unlabelled brown wax cylinder containing the voice of a man speaking of an obscure

(Turn to page 3)

THE ANTIQUE PHONOGRAPH MONTHLY is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to insure receiving your copies on time.

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July 15, 1973

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DEAR APM:

Question: In your first issue, you published a stroboscope disc for cylinder phonographs. Do you plan to publish one for 78 disc records, too?
G. O., Stockton, Calif.

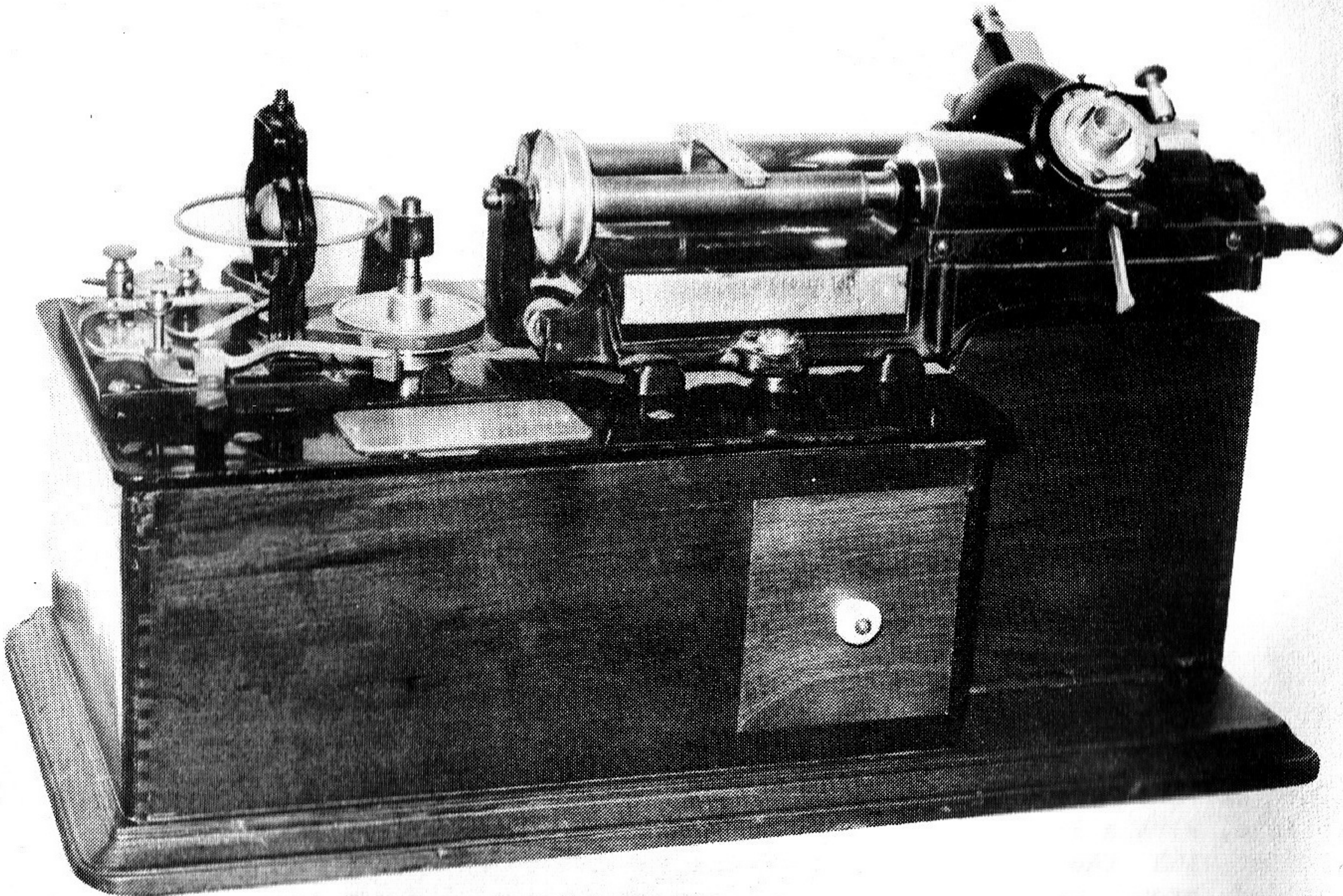
Answer: WWe will eventually print one for our readers. In the meantime, there is one on p. 57 of the April 1973 issue of High Fidelity Magazine.

Question: Can you recommend a polish for phonograph cabinets? D. B., Columbus, Ohio

Answer: We have found that Scott's Liquid Gold Furniture Finish makes an excellent polish and restorative for antique wood. You can also use it with 0000 steel wool, but gently!

Question: Did Edison ever make a string-driven phonograph?
A. B., Glendale, Calif.

Answer: Yes. Apparently the first few Edison Home Phonographs made in 1896 utilized a string-drive and a spoked upper pulley wheel. The motors were made by the U. S. Phonograph Co. of Newark, N. J.



WAS THIS THE PHONOGRAPH IN THE JAIL?

event, and ended with the story of the involvement of the primitive phonograph industry with one of the most notorious murder cases of the 19th century.

The cylinder appeared to originate in the midwest in the mid-1890's. It had no announcement or record slip, but began quite clearly, "I, Harry Hayward, desire to make known to the world...my connection with the death of Catherine Ging,..."

On hearing this, a fellow collector volunteered that he had recently seen a cylinder container with Hayward's name on it, which he proceeded to obtain for me. The box was the old style, rough cardboard tube, large enough to permit a cylinder wrapped in cotton to be snugly inserted. There was no top, but an elaborate, custom printed label on the side showed an engraved picture of Hayward and some intriguing names and dates (*See illustration on page 1*):



HARRY HAYWARD

THE LAST WORDS OF Harry T. Hayward, Record taken by HOUGH & BENEDICT in the Hennepin Co. Jail, Minneapolis, Minn. Dec. 11th, 1895. No Records genuine without this label and a frame containing pictures of Hayward, Jailor West, L. Wheeler, press notices, etc.

Armed with this clue, I made a search of *The New York Times* for the period in question and turned up extensive coverage of a Ging murder case, which took place in Minneapolis in 1894-95 and which attracted nationwide attention. *The Times* carried dozens of reports on the case over a year-long period, but there was no mention of any recordings.

Simultaneously, I was referred to a directory of societies and organizations, which under "M" (for Murder) led to an outfit with the rather Gothic name of *Society of Connoisseurs in Murder*. A letter to its co-founder, Thomas M. McDade, brought a prompt and enthusiastic reply ("The Ging murder has always been a favorite of mine...") which indicated that, yes, several recordings had been reportedly made by Hayward shortly before his execution, but none had turned up in the years since. Mr. McDade suggested that I get in touch with still another gentleman, Walter N. Trenerry, who had written a book called *Murder in Minnesota*, and who might be able to help.

Mr. Trenerry certainly did help, providing a thick packet of photocopies of the Minneapolis newspapers at the time of Hayward's hanging. With these, the story of the murder, the trial - and the records - finally began to fall into place.

To describe the connection of the phonograph with this well publicized case, it is first necessary to describe the case itself, as it unfolded before the public in 1894-95. The crime which *The New York Times* was later to call "one of the most remarkable of the century" (1) took place in Minneapolis in December, 1894. Harry T. Hayward, well-dressed,

articulate, 29 years old, belonged to a prominent Minneapolis family and moved in the best social circles. He was known as something of a rake, with a propensity for gambling. For several months he had been seen with Catherine Ging, a pretty and ambitious young dressmaker who had come to Minneapolis to establish a shop.

When Harry arranged to meet Catherine on a street corner one evening, nothing seemed amiss. She was to go ahead in the carriage, driven by a hired man, and Harry would follow in a short time. But Harry never came, and a few hours later the pretty dressmaker's body was found on the outskirts of town, a bullet through her head.

In the following days, Harry and his brother Adry were brought in for questioning. Harry had a perfect alibi: at the time of the killing he had been at the theatre with a young society lady attending a performance of *A Trip to Chinatown*. But what about the insurance policy on Miss Ging's life made

(Con't on page 4)



CATHERINE GING

(Con't from page 3)

out in Harry's name? That was collateral on a loan he had made her to help establish her shop. For several days the Hayward brothers underwent grueling questioning in the city's notorious "sweat box". Then Adry broke, and told a remarkable story. He said that Harry had plotted to kill Miss Ging for the insurance money, and had sought his assistance, which was refused. Adry had related his brother's plans to an old and respected family friend, who had dismissed them as "just talk".

It then developed that Harry had turned to Claus Blixt, a janitor at the apartment house owned by the Hayward family. Blixt, a simple workingman, was arrested and soon confessed everything. Harry had worked on him for days, he said, and had brought him under his "spell".

Harry's personality was very strong, and he had been able to bend Blixt to do his bidding. It was Blixt who on the night of December 3, 1894, had driven Miss Ging to the edge of town and shot her, while Harry was coolly establishing his alibi at the theatre.

Faced with a tightening noose of evidence, Harry never lost his cool. In a determined defense, he pointed to Blixt as the confessed murderer and excoriated his brother as a liar who was jealous and out to get him. Unfortunately for Harry, Adry's story was corroborated by the family friend to whom Adry had spoken before the murder. Feeling ran high against Harry in the city, and both he and the other principals were removed to secret locations for fear the jail would be stormed by a lynch mob.

Harry Hayward's trial, which lasted almost two months during early 1895, caused a sensation. There were violent courtroom confrontations between Harry and Adry. Their aged parents sided with Harry in denouncing Adry, and spent many thousands of dollars on the best legal talent obtainable to defend their youngest son. But in the end Harry was convicted, and sentenced to hang. (In a subsequent trial, Blixt, who had turned state's evidence, was also convicted and sentenced to life imprisonment.)

A series of appeals and requests for clemency by the governor lasted through the summer and fall of 1895, while Harry was involved in several attempts to bribe of-

ficials and escape from jail. His cell was evidently a congregating place for reporters and friends, and there were regular headlines about his wisecracks and raving vituperation against those who had convicted him. Finally, in December, with all appeals exhausted, the date for his execution was set. A tearful, personal appeal by Harry's elderly parents, and a letter from his chief defense counsel stating that Hayward was obviously insane and "The state cannot afford to hang a lunatic," (2) failed to sway the governor, who stated that though Harry might well be insane now, he was not when he plotted the murder!

As the day of execution approached, most newspaper reports expected Harry's vaunted bravado to crumble. A few days before he was

to hang, he called for Adry to forgive him. When Adry arrived at the jail, Harry took him quietly aside and said a few gentle words of forgiveness. Then, as the next morning's papers gleefully reported, Harry motioned to a piece of paper: (3)

Harry (drawing a figure): "Suppose that this was one of those cold slabs at the morgue, and you were lying there on it and you should open your eyes and see me standing over you with a knife, like this. Do you know what I would do?"

As (the jailor) recounted the terrible scene, he showed by his own hands the different attitudes taken by Harry in the plunging of the knife into the body of his brother and the tearing out of a heart and liver yet palpitating with the

blood of his victim in a manner that was so realistic as to cause a listener to shudder.

"That's my forgiveness, Adry," cried Harry. "How do you like it?"

Adry started to answer and said, "You may think me guilty--", when Harry went on. "I will follow you from this time, Adry. I will follow you when you are awake and when you are asleep, my astral body will torment you. I will ruin you in business and wherever you go I will follow. My soul will come back from the dead to be with you. I will curse you from now till you die, whether you are waking or sleeping, and when you die and go to hell, I will be waiting for you at the gates with a red hot prong in one hand, and with the noose they put around my throat in the other. Then I will heap coals of fire on

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WATCH FOR THE PUBLISHERS' ANNOUNCEMENT.

your head, brother Adry, my brother Adry." "Oh! It was the most horrible thing you ever heard," (the jailor) went on.

Virtually every moment of Harry's last hours were reported in macabre detail, not only by the Minneapolis papers but by papers across the country. At the eleventh hour, Harry finally did forgive Adry -- though no one could tell if he really meant it -- and confessed what everybody knew, that he had masterminded the murder of Catherine Ging. He knew full well that the public was hungry for lurid headlines and startling revelations, and so he brought in a stenographer and dictated a long, rambling confession admitting not only to Miss Ging's murder, but to those of three other people as well: a Chinaman in San Francisco, a young girl in Pasadena (for her money), and the brother of another girl in El Paso del Norte. How did he feel about killing? "After the beginning," said Harry, "I rather liked the excitement." (4)

The 30,000 word "confession", (p. 6), which even at the time was considered to be mostly fabrication, was given by Harry to a favored cousin, Edward Goodsell. Harry knew that it would be worth a great deal of money, and he wanted Goodsell to reap the profits.

Then Harry ordered his final meal, a sumptuous repast befitting the genteel society in which he had moved. Shortly thereafter, attired in a fashionable cutaway coat and pinstriped trousers, he walked calmly to the gallows. The execution took place at 2:05 A.M. on December 11th, and went without a hitch. "Flippant!" headlined the next day's *Minneapolis Journal*. "Harry Hayward's Last Words Savor of the Gaming Table -- He Proves To Be The Coolest Man At His Execution -- Addressing The Spectators In An Easy, Conversational Style -- He Dies In 13 Minutes Without A Sound Or Struggle." (5)

THE MYSTERIOUS STRANGERS

If Harry craved lasting notoriety, he could not have assured it in any better way than by an apparently incidental act which went virtually unnoticed at the time. On December 10th, buried in a long story about Harry's last day, appeared this tantalizing paragraph: (6)

Two mysterious strangers, one of them named Benedict, appeared at the jail this morning, carrying with them a large, heavy satchel and a bulky package and an air of mystery. They resisted all attempts to learn the object of their visit, but hinted that they would have something important to divulge tomorrow morning. Harry Hayward and the jail officials seem to be in their secret.

The next day, amid several full pages of pictures and stories about Harry's final hours, the "secret" was revealed. (7)

HAYWARD'S VOICE LIVES

EVEN HIS GALLOWS SPEECH

RECORDED ON A PHONOGRAPH ROLL

The two mysterious strangers spoken of in last night's *Journal* as appearing at the

jail yesterday afternoon with a large, heavy valise, a bulky package and an impenetrable air of mystery, turn out to be two well-known Minneapolitans, Messrs. Benedict and Hough, of 223 Washington Avenue S. As hinted yesterday, they have important revelations to make this morning and Harry Hayward and the jail officials were in the secret. This is the secret.

When Harry Hayward began to make his last statement on the gallows this morning, there were many people who tried to make a [written] record of his final words, but concealed in one corner of the chamber of death, there was a little instrument whose wheels were whirring and making a faithful record, not only of what he said, but recorded the very tones in which the victim of the gallows spoke his last words. This machine was a phonograph, which by a liberal use of an unlimited "pull" had been smuggled into the jail and put in place without anyone on the outside knowing anything about it.

Not only that, but for weeks and days past, unknown to even the most observant reporter, Harry had been making statements into the mouthpiece of this same instrument, and all that he has said now remains on record either in the wax or in the metallic [?] copies which have since been made.

Several hundred copies of each cylinder are being made, and in a few days most anyone who has the price will be able to hear the voice of Harry Hayward recounting the deeds the owner did in life.

Several other papers included mention of the cylinders in the aftermath of the execution. The *Minneapolis Tribune* added that: (8)

The men who secured the record of Hayward's words were H. Benedict and T. C. Hough, and the latter states that, as a matter of strange coincidence, the phonograph with which he took the record was the 13th of a number of similar machines which he bought for exhibition in this city.

The witnesses to the taking of the record were the two men named, and Jailor West and Lon Wheeler, one of Hayward's day watchmen.

What use was made of the Hayward cylinders? A week after the execution, on December 18th, *The Tribune* gave a fascinating clue: (9)

THE VOICE OF HAYWARD

IT IS TO BE PHONOGRAPHICALLY

REPRODUCED AT THE MUSEUM

Among the auditors who listened to Harry Hayward's last speech on the gallows was a phonograph which recorded not only the words he used, but the very tones and inflections of his voice when he drawled out his words. This record of a speech that astonished the world by its indifference, its evident carelessness of the fate which impended and its sang froid, has been reproduced on a number of the little waxen cylinders which when placed in the phonograph give forth the sound again. The Palace Museum, which has already secured the original Hayward gallows, has effected an arrangement by which the gallows speech of Harry Hayward is to be reproduced for its patrons by phonograph. The machines

will be in place today, and anyone may stand looking at the gallows on which Hayward was hung and at the same time hear his voice by visiting the Museum. This shows what modern science has been able to accomplish.

And so, it appears, for a small price you could stand in front of the authentic Hayward gallows and hear the disembodied voice of the murderer repeating his last words!

THE POSSIBILITY OF "FAKERY"

Or could you? There was a lot of hokum connected with the Hayward trial (including several phony "confessions"), and we should be wary of taking anything written about the case at face value, just because it got into print. Just how, for example, could Hayward have made a recording from the gallows?

Descriptions and pictures show the gallows (See p. 8) to be an immense affair, with its platform nine feet above floor level, situated in a cavernous, two-story high room in the jail. At the time of the execution both the platform and the floor below, to the front of the platform, were crowded with people. The mouthpiece of a "hidden" cylinder machine would have to have been at least 20 feet from Hayward, and it is doubtful whether the primitive equipment of 1895 could register any sort of distinct impression under such conditions.

It is possible, of course, that Hayward spoke into one of Messrs. Hough and Benedict's machines while in his cell, perhaps even a preview of his "last words". But he certainly couldn't have recited his full, 30,000 word "confession", both because of its length and because, by all accounts, the confession was given to a stenographer (named) and completed only hours before the execution.

Four Minneapolis papers and at least one out-of-town paper (10) carried mentions of the recordings, but there is no substantive information beyond that given above. If in addition to the museum's display, copies of the Hayward cylinders were sold to the public, as the box seems to suggest, few (if any) could have been original. Only a few dozen copies could be made from an original cylinder in those days, either pantographically or simply by connecting other phonographs with acoustic tubing. Professional recording artists got around this by singing the same selection repeatedly, producing many "masters", but it is unlikely that Harry spoke his last words into the horn over and over.

Because of the difficulty of mass duplication, the early record industry abounded with fakes -- or, to put it more gently, recreations -- of speeches by famous people, and other hard-to-get items. Even a recreation of Hayward's exact words, made at the time he spoke them, would be of interest today, however. (This method of recreation was used with such records as *Ingersoll at the Tomb of Napoleon* and *The Mad Ravings of John McCullough*, and the Hayward label [No Records genuine without...] implies this possibility.)

This, apparently, is what my cylinder

really is. Moreover, it seems likely that the "Last Words" container, described above, and the cylinder record I have do not go together, though they are both contemporary with the case. The box clearly states that its contents are Harry's "Last Words", as spoken on December 11th, 1895, but the further date of January 25, 1897, is rubber stamped in two places. The record itself, however, is a melange of quotable statements made by Harry over a period of time, and reported widely in the press. It is definitely not what he said on the gallows. That speech is too long to report here, but was reprinted fully at the time and contained no recriminations against anyone. Harry began: (11)

"Well, to you all, there has been a good deal of curiosity and wonder at my actions, and some of you think I am a very devil." There was a peculiar, drawling accent on the first syllable of the last word -- a sort of dillente (sic), careless expression. "Some of you think that I am a very devil, and if you all knew my whole life, you would think so all the more."

Then he confirmed that he had made a full statement of his life to a stenographer, thanked his lawyer and some friends, and even uttered -- apparently insincerely -- a short prayer, as he had been urged to do. His last words? "Pull her tight. I'll stand pat!" (11)

The voice on the cylinder which I have sounds more like an elocutionist than a condemned man, speaking distinctly, deliberately and without much emotion. [But that was also a Hayward characteristic: Ed.] His words, as closely as I can transcribe them, are as follows. Note the similarity of several phrases to those used against Adry in the interview on page 4.

HARRY'S CYLINDER SPEECH APPEARS ON OPPOSITE PAGE

A few words of clarification. The part played by Claus Blixt and Adry Hayward (pronounced "Audrey" on the cylinder) has been explained. Mike Quinlan was a detective employed by the Haywards to help in the defense, who evidently turned against Harry. The attempt by the detectives to "scare" Harry into a confession refers to an episode just after his arrest, when he was taken to the morgue and confronted with Catherine's lifeless body. He was reportedly shaken, but did not break. The "railroad train" refers to Harry's widely publicized remark upon hearing, on December 7th, that the date of his execution had been set for four days later: "A damned long time to wait for a railroad train."

Thus, Hough and Benedict, or perhaps other regional companies, cashed in on the Hayward publicity by producing cylinders such as the one transcribed, full of familiar phrases they knew the public would recognize as Harry's own. Mine may have originated in Chicago, as the plain brown, 1890's-style container, in which I found the cylinder, is stamped "The Hall Music Company, Chicago, Ill." (Does anyone have any 1890's catalogs or advertisements of this long-forgotten company?)

THE CONTENTS OF THE HARRY HAYWARD CYLINDER

I, Harry Hayward, desire to make known to the world through the phonograph, a statement concerning my connection with the death of Catherine Ging, for whose murder I am to be executed tomorrow.

The government says that I am guilty of the crime though I was not even present at the killing and had no part in the actual commission of the act. Yet I am to be sent into eternity for a crime which Blixt... (*muffled*) ... confesses to have perpetrated.

Then I shall die bravely, and show the world that I am made of the right stuff. If I had Adry here now, I would cut his heart out and feed it to the dogs. I would tear him limb from limb and hack him to pieces. I would make his liver and tripe (?) into a pie and thrust it down his dying throat.

I am a firm believer in spiritualism and I will return, mark me, and haunt my cursed brother till his dying day. And I will meet him on the brink of eternity with a red hot iron. If that deadly Quinlan had not deserted me, I should beat the gallows.

Well, we all have to die, and I care not whether I go to Heaven or Hell. I've got friends in both places! I am as well off in either place as I am in this accursed world.

Those detectives sought to scare me into a confession when they showed me Catherine standing up in her coffin. Hah, Hah! They little knew my calibre.

Well, I swing tomorrow. Heh! It's a long time, gentlemen, to wait for a railroad train. If anyone wishes to see me tomorrow, they will please call at the Morgue. I shall have changed my address. Ha, Ha, Ha!

Alas, my poor -- mother! Would that I might see her once again. As for the rest, to Hell with them! Yours most respectfully, Harry Hayward.

Playing time: 2 3/4 minutes.

It might be indicative of the low esteem in which the phonograph was held in its early days that its promoters sought to cash in on such lurid and macabre events as Harry Hayward's execution. (Recall that this was years before respectable artists were willing to associate themselves with the rasping phonograph.) [But even the early Kinetoscope portrayed executions, such as the Hanging of William Carr in 1897: Ed.] Of course, they were not alone. The newspapers, even the lordly *New York Times*, had a field day, and a number of books about the case were published just after the murder, during the trial and after the execution. Songs were written, such as *The Ballad of Kitty Ging* (anyone have a copy of that?), and *The Harry Hayward Song*. Not to mention that gruesome Museum!

If any collector knows of other, perhaps variant recordings by or about Harry Hayward, or of what companies may have advertised them, I hope that he will come forward. The episode is an interesting one, not only from a collecting standpoint, but also from a sociological point of view.

Harry never showed the slightest remorse for his cold-blooded crime, right to the end. He had no interest in religion, and rejected numerous entreaties to confess his sins (he remarked, on receiving a large stack of mail in his cell on his last day, "Religion, I expect, by the ton."). (12) He was in the headlines from the time of his arrest until his execution a year later, and he obviously

savored every minute of it, even though his life hung in the balance.

Probably the most cogent post-mortem given on Harry at the time was by another brother, Dr. Thaddeus Hayward, who was interviewed upon publication of Harry's "confession": (13)

Harry regarded his whole life as a big joke, his execution was a joke, and he decided to top the climax with a joke. I place but little faith in the confession. Someone has said that Harry was a physical coward and a mental hero. I prefer to think that he was a monster. He intimated to me regarding the confession that it was his intention to give the public their fill of blood and thunder stories.... He sort of felt as though he had been fought with a great show and parade and indiscriminate lying, and it was his intention to use the same weapons in perpetrating his last joke. Not that he wanted the public to suspect that his confession was a fabrication. He wanted them to believe every word was true...

But there is something so shifting, so unreal about the story as it is told in that statement that I am greatly confirmed in my position that Harry was one of the most remarkable psychological studies of the century...

Well, if the boy is conscious of what is going on in the mortal world today I think he is enjoying a good laugh at the success of his last -- his posthumous joke. +++

(See p. 8 & 9 for notes and acknowledgements)



WHERE IS THE PHONOGRAPH IN THIS PICTURE?

NOTES FOR "THE LAST WORDS OF HARRY HAYWARD"

1. *The New York Times*, Dec. 11, 1895, p. 9.
2. *Minneapolis Journal*, Dec. 9, 1895, p. 1.
3. *ibid.*, Dec. 9, 1895, p. 2.
4. *The New York Times*, Dec. 20, 1895, p. 10.
5. *Minneapolis Journal*, Dec. 11, 1895, pp. 1-2.
6. *ibid.*, December 10, 1895, p. 1.
7. *ibid.*, December 11, 1895, p. 3.
8. *Minneapolis Tribune*, Dec. 12, 1895, p. 7.
9. *ibid.*, December 18, 1895, p. 7.
10. *Milwaukee Journal*, Dec. 11, 1895, p. 2.
11. *Minneapolis Journal*, Dec. 11, 1895, p. 2.
12. *ibid.*, December 11, 1895, p. 2.
13. *ibid.*, December 20, 1895, p. 2.

ACKNOWLEDGEMENTS (AND AN OFFER)

Acknowledgement is due to a number of helpful people, without whose aid this article could not have been written. First, Paul Charosh; without his locating of the original container the entire subject matter of the Hayward cylinder would probably have remained a mystery; and to Allen Koenigsberg, whose unseemly persistence succeeded in getting me to write it all down. Thomas M. McDade, co-founder of the *Society of Connoisseurs in Murder* and author of *The Annals of Murder*, a listing of sources on famous murder cases contemporary to the events.

(Con't on next page)

(Con't from page 8)

(Two pages are devoted to books on Harry Hayward); Walter N. Trenerry, past President of the Minnesota Historical Society and author of *Murder in Minnesota*, which contains a chapter on Hayward, who did the real leg-work; and my brother, Prof. John Brooks, who teaches in Wisconsin and who located the reference in the *Milwaukee Journal*.

WANT TO HEAR "HARRY"?

If anyone is interested in hearing this recorded bit of 1890's Americana for themselves, and perhaps help fill in the gaps in the transcript quoted in the article, I would be happy to make copies of the Harry Hayward cylinder for the cost of taping. (This is the cylinder quoted in the article, not the elusive one "from the gallows"!.) The reproduction is fairly clear for a ca. 1895 recording. Cost would be \$1.00 for reel (specify 3 3/4 or 7 1/2 ips), or \$1.25 for cassette.

Editor's Note

This offer is open to current subscribers of APM only. We will be glad to forward your requests to Tim Brooks, in whose name any checks should be drawn.

TWO NEW CONCERT - (5") CYLINDER TITLES FOUND

Leah S. Burt, Ass't Archivist at the Edison National Historic Site in West Orange, New Jersey, has supplied APM with some new information. Two more titles in the Edison Concert Cylinder Series (1898 - 1901) have been identified.

Purchasers of *ECR*, 1889 - 1912 were already given 8 new titles in this series, and the two given below round out 10 new titles since *ECR* was first published. They are No. 287 - *Ninon* by Bernard Begue and No. 318 - *La Cocina* by Carlos Francisco.

Who will be the next person to find a "lost cylinder" in the famous Edison series? Someday, perhaps, the list will be complete!

WHERE WAS PUMPKIN CENTER? - OR Some Comments on Early Recorded Rural Comedy (Part 2)

George A. Blacker

Cal Stewart recorded for practically every record maker of any consequence, and his records are very common. It is worth mentioning that some of his Emerson masters were reissued on Madison (a Gray Gull label), but credited to "Duncan Jones". Taggart recorded mostly for Victor and Edison, with one record on Columbia ("Uncle Zed Buys a Graphophone/Uncle Zed and His Fiddle" - Col. A2890). I know of no records by him on any other labels. His four Edison Blue Amberol Cylinders were all dubbed from Diamond Disc masters; as far as I know, he made no other cylinders.

I have refrained thus far from mentioning the name of Byron G. Harlan in connection with rural comedy, but feel I should remark briefly on his forays into the field. He made a number of "rube" comedy records throughout his career, both solo and with his longtime partner, Arthur Collins. After Cal Stewart's death, Harlan remade several of the Uncle Josh stories for various labels. This was apparently done at the behest of the late Fred Hager, who bought the rights to Stewart's material. Jim Walsh says that Hager had once hoped to sell the idea of a TV series based on the Pumpkin Center stories, but the effort did not work out. Generally, Harlan was not successful as a "second-generation" Uncle Josh; most of his remakes can be safely passed over as inferior to the original. One, indeed, should be avoided like the plague. I allude here to Brunswick 2626, "Uncle Josh on the Aeroplane/Uncle Josh Playing Golf." I got this record many years ago, thinking it was a new Josh story, but was bitterly disappointed to find, upon playing it, that it was only an unimaginative rehash of "Uncle Josh on a Bicycle." Neither Josh nor the plane ever got off the ground! What probably exasperated me the most was that the potential of a story of Uncle Josh's being taken up in a plane, and his reaction to it, was completely ignored. Harlan and Hager did make partial amends with Okeh 4686, however. This record, also issued in Canada as Apex 4329, coupled two new Uncle Josh stories: "Uncle Josh on the Radio" and "Uncle Josh patents a Rat Trap." The former may have been a script partially prepared by Stewart, but unrecorded at the time of his death in 1919; the latter was written by one Jack Baxley. "Uncle Josh on the Radio" is a somewhat misleading title: Josh does no broadcasting, just listens in on a neighbor's set. So far as I know, these are the only new Uncle Josh stories that were recorded.

Harlan also cut four sides for Gennett during June and July of 1928. The four titles were released as follows:

"Uncle Josh at the Cafeteria" - Matrix no. X1371, issued on Champion 15607, Sunrise 33003, Silver-tone 8308, and Supertone 9128.

"Uncle Josh & Aunt Nancy Put up the Kitchen Stove" same issues, mx. no. X1428.

"Possum Supper at the Darktown Church" - mx. no. X1429A, issued on Silvertone 8307 Supertone 9127

"Uncle Josh at the Dentist's" - mx. no. X1370, same issues (data from Gennett master ledgers).

Of these four sides, the one most deserving of attention is "Uncle Josh & Aunt Nancy Put up the Kitchen Stove". The lady who plays Aunt Nancy (identified only as "Wolf") does an excellent job. In fact, I'll even stick my neck out and say that she does a better Nancy than Ada Jones! It's just too bad she hadn't been teamed with Cal Stewart instead of Byron Harlan. I should mention, incidentally, that Harlan is identified as "Byron Holland" in the master ledgers and on the Supertone Records.

Let me say in conclusion that, if you haven't made any effort to collect rural comedy, you don't know what you're missing. Go to it - while they're still available! +++

PLEASE NOTE: All ads for the Aug. - Sept. issue must be received before Aug. 13, 1973. Remember, when you advertise in APM, you get results!

A brochure for the forthcoming *PHONOGRAPH COLLECTOR'S HANDBOOK* is folded in this issue. An early response aids our research & reserves your copy. This is a limited edition!

NEW REPAIR SERVICE FOR PERFECTIONISTS

Alert readers will have noticed a modest ad in the services column for some time now, advertising phonograph repairs. APM decided to check it out and see what kind of work the Star Phono Service offered.

APM called and made an appointment with Arnold Sposato, the phonograph hobbyist and airline pilot who started this enterprise. We arrived one night in New Milford, New Jersey and viewed Mr. Sposato's phonograph and record collection, where we first saw some of the repair and restoration work he had carried out. A missing piece of cabinetry on a Victor gramophone was so expertly restored that even after we were informed where the break and repair was, we could not locate it. We then saw a crank for a Zonophone Grand which was finished so professionally, it seemed almost superior to the original. After a pleasant chat, we were then escorted to the machine shop where Steve Voto carries out his mechanical miracles.

And what a surprise. A completely equipped machine shop with every precision device imaginable! Mr. Voto uses a micrometer as most of us use a pencil. He is familiar with most of the types of phonographs and can literally duplicate any metal part and some wooden ones. Some of the things he was working on at the time included Model C hinge-blocks, Berliner cranks, swivel units for K reproducers, and coin-slot mechanisms. APM decided to test his skill with a "review repair": we showed Steve two rusted rods from a Lambertphone, each with a threaded indentation at one end, and a threaded projection at the other. Mr. Voto was able to duplicate them perfectly, and returned the original rods as well!

Star Phono Service also handles wooden restorations and cabinet work, which is done by an expert in the field, Mr. John Herold. Anything in wood, from cabinetry, finials, and wooden horns, is quickly and efficiently completed.

We then discussed the prices charged for these expert services. Mr. Sposato explained that they did not wish to compete with substitution parts readily available from most dealers, but would rather concentrate on special purpose items and custom repairs. Some sample prices he listed included: any gear custom-ground - \$12.00 and up; unusual cranks - \$15.00 and up; turntables machined from aluminum to exact specifications - \$25.00 and up; slipover 5" mandrel for Columbia or Pathe - \$37.50. They are so skilled that they can even convert a Model C Reproducer to a Model K. All work is guaranteed.

All of the items seen by APM were made so perfectly that it is clear that Star Phono has set a new repair and restoration standard. But like all expert work, the prices are set accordingly. (A Type AS coin-slot chute ran to \$75.00, but it was perfect.) If the demand on particular items warrants, several can then be made at a time, thus lowering prices somewhat. One of the parts contemplated is the reproducer carriage for an Edison Concert Phonograph. Readers are invited to write to the Star Phono Service at 609 Fermery Drive, New Milford, N. J. 07646 to inquire about repairs and/or make suggestions for possible parts they would like to see manufactured.

NEW CATALOGS ANNOUNCED

Because of the unprecedented demand for facsimile catalogs pertaining to old phonographs, APM is happy to have secured three more to reproduce in the months ahead!

Item #17 is a 1901 *Victor Talking Machine Catalog* of 20 pages, with green and black covers. Although it is not dated, we believe that this is the first catalog of machines issued by Victor, and as such, is of extreme rarity and importance. The gramophones, reproducers, and accessories are razor sharp and the "Nipper" trademark already appears on the back cover. Price will be \$3.50 ppd.

Item #18 is an extremely rare 1897 *Columbia Graphophone Catalog*, measuring about 6" x 9". This is the earliest known catalog issued by Columbia showing their machines. All types, from the Eagle to the coin-slot models, are clearly shown. Cost will be \$3.25 ppd.

Item #19 is a rarely seen 1899 *Edison Phonograph Catalog*, also in the 6" x 9" size. The illustrations of coin-operated phonographs, treadle machines, motors, supplies, batteries, etc., make this one a beauty! Price will be \$3.95 ppd.

If all three are ordered at the same time, send only \$9.95 for postpaid 4th class delivery. (Add 50¢ for first class.) The catalogs will be ready in August, but orders are now being taken. Our thanks to John Hogg and Peter Dilg for the loan of their valuable catalogs!

RESEARCH IN PROGRESS

For projected book on early language records, need catalogs, manuals, data, advertisements, etc. Orig. or Xerox. Please write. DR. PHILLIP PETERSEN, 4305 ALAMEDA DE LAS PULGAS, SAN MATTEO, CALIF. 94403.

Research listings are free of charge to APM subscribers!

NOTICE

All APM subscribers who have not yet placed their free 20-word ad, may do so any time in 1973, but no later. (However, if you have a 2-year sub, your ad credit will be good through 1974.)

MECHANICAL MUSIC ITEMS	PHONOGRAPHS WANTED	HELP: I NEED PARTS!
<p>Buying and selling all types of Automatic Musical Instruments: Band Organs, Phonographs, cylinder boxes, nickelodeons, pianos, rolls, and discs. G. W. MacKINNON, 453 ATANDO AVENUE, CHARLOTTE, N.C. 28206. (1-74)</p>	<p>Want to buy any old phonographs or parts. Specify price and photos of machines if possible. JOSEPH E. DRAGO, 50 SPRING ST., CAMBRIDGE, MASS 02141.</p>	<p>Need mandrel, shaft, pulley, and gear for Columbia 2 & 4 min. cylinder machine or will buy machine for parts. GEORGE E. NEWPORT, 3133 - 59th ST., DES MOINES, IOWA 50322. (6-73)</p>
<p>Say you saw it in APM!</p>	<p>Edison Gem, Fireside, Standard Home, Triumph, or what have you? Also Victor or Columbia outside horn phonos. Condition price and photo in first letter. ARNOLD LEVIN, 2835 W. NORTH SHORE AVE., CHICAGO, Ill. 60645. (312) 262-5965.</p>	<p>Looking for Victor horn with 24" brass bell. Also: <i>Come Josephine in my Flying Machine</i> cylinders. Phone 312-695-0676 JAMES VAN DE WALKER, 451 ARLINGTON AVE., ELGIN, ILL. 60120.</p>
<p>ROLLER ORGANS</p>	<p>Want: Edison Concert Phonograph with 5" mandrel, also 5" cylinders. Quote price or what you want in phonographs, books or old battery radios. JOHN WHITACRE, 2609 DEVONSHIRE, LANSING, MICHIGAN (Tel): 517-482-7996. (Zip: 48910)</p>	<p>Urgently need parts for Regina Hexaphone which plays Edison cylinders, with 6 on a wheel to select from. RALPH PARSONS 301 - 24th ST., N. W., GREAT FALLS, MONTANA 59404.</p>
<p>12-page Facsimile Catalog of roller cobs, ca. 1898. Only \$2.00 ppd. A. KOENIGSBERG, 250 E. 45th, BROOKLYN, N. Y. 11203.</p>	<p>Will trade original reproducers, styli, horns, phono's, <i>Tinfoil to Stereo</i>, record books, Edison-type doll, etc. for 5" Lambert cylinder records or ?? JOHN HOGG, 2633 N. PORTLAND BLVD., PORTLAND, ORE. 97217. (7-73)</p>	<p>Shaving head and recorder for Edison Home Phonograph, 2 min. Also want Edisons with morning glory horns. STAN KRONGOLD, c/o PELHAM CLOCK SHOP, 521 FIFTH AVE., PELHAM, N.Y. 10803</p>
<p>PHONOGRAPHS FOR SALE</p>	<p>Good price paid for any horn-type phonograph. Especially want Berliner, Busy Bee Disc or Cylinder, Opera, Concert, Columbia BC, any coin-op. machine. Describe & price. Photo if possible. MARK KAPLAN, 302 ABERDEEN ST., ROCHESTER, N.Y. 14619. (7-73)</p>	<p>Need Edison Model "H", very important. Also <i>Let Us Not Forget</i> Two-minute by Edison. Both wanted in excellent condition only. JOHN ANDOLINA, 254 BELKNAP, ROCHESTER, N. Y. 14606.</p>
<p>Entire Phono Collection for sale, including one Edison Opera. 1,000 records, disc & cylinder. Send for bid sheet & SSAE. JOHN W. HALE, BOX 34605, DALLAS, TEX. 75234 (8-73)</p>	<p>Wanted cases for Victor II, V, and I or VI. FRANK STEPHENS, 925 N. MODOC, MEDFORD, ORE. 97501. (6-73)</p>	<p>RECORDS FOR SALE</p>
<p>For sale: Edison phonograph, patent 1918. Cabinet very good some mechanical repairs. Also records. Victrola, good condition with record cabinet. S. J. TAKACH, BOX 84, 4th ST. DILLONVALE, OHIO 43917.</p>	<p>I want to buy or trade for any exterior horn machine, or any Aretino, Standard, Harmony, and Busy Bee records. JACKIE D. LOBB, 2016 MELROSE, NORMAN, OKLAHOMA 73069.</p>	<p>Have regular size PINK LAMBERTS to trade for 5" Lamberts. FRANK STEPHENS, 925 N. MODOC, MEDFORD, ORE. 97501. (6-73)</p>
<p>Edison Concert 1901 Model, in good condition. 10 reshavable records. Best offer. SSAE for more information. PERRY HANKINS, 4601 EVERETT, MUNCIE, INDIANA 47302.</p>	<p>North American, coin-op., Opera, Spring-Motor, Edison Talking Doll, reproducer and carriage arm for Edison Concert Phono, 29,000 series Royal Purple cylinders. BILL ENDLEIN, 42 BLACKBURNE TERRACE, W. ORANGE, N. J. 07052.</p>	<p>78 records, cylinders, and phonographs a specialty. Visit any Fri., Sat. or Sun. or send want list. 609-451-2643. THE RIVERVIEW, RD 2, RIVER ROAD, BRIDGETON, N.J. 08302.</p>
<p>PHONOGRAPHS WANTED</p>	<p>HELP: I NEED PARTS!</p>	<p>Phono records, 1000 pop and classical: 200 78's, 500 mono and 300 stereo LP's. All like new, make offer. W.H. PALMER, JR., P. O. BOX 247, TEANECK, N. J. 07666.</p>
<p>Phonographs with outside horns, Cylinder and disc records. We manufacture feed-nuts for all Edisons. Send complete information. ELMER JONES, 656 N. VISTA BONITA AVE., GLENDORA, CALIF. 91740.</p>	<p>Wanted: "Long throat" reproducers for front mount Columbia disc phonographs. Also an original floating reproducer for a Koh-i-noor cylinder phonograph. ERNEST HOOVER, 4609 GRACE COURT, EVANSVILLE, IND- IANA 47711.</p>	<p>Fabulous collection of <i>EDISON DIAMOND DISCS!</i> 300 records in like-new condition with original jackets. Fine cross-section of popular, classical, opera. \$450. plus shipping charges. FRED KARLIN, 406 ADELAIDE DRIVE, SANTA MONICA, CALIF. 90402. (7-73)</p>
<p>Want to buy phonographs, parts Machines, parts, etc. Also want cob & paper roll organs and music boxes. L. M. LACKEY JR., 505 HARMONY DR., STATESVILLE, N. C. 28677.</p>		<p>Edison Diamond Discs - All categories. Send for free lists. Specify 50000 series, 80000 series, or opera. FRED KARLIN, 406 ADELAIDE DRIVE, SANTA MONICA, CALIF. 90402. (7-73)</p>
<p>Wanted: Disc phonograph with morning glory horn, either table or canoe model - excellent condition. ROBERT J. TAUBE, APT. B, 1183 ARBOR DR. EAST LANSING, MICHIGAN 48823. Tel. (517)351-6211.</p>		

RECORDS WANTED	PRINTED ITEMS FOR SALE	MISCELLANEOUS WANTED
7" discs wanted - Especially, Berliner. Will buy any category or label. Any playable condition. Also pre-1925 catalogs. Send lists. Thanks. KEN BARNES, 261 S.VINEDO AVE. PASADENA, CALIF. 91107 (10-73)	1898 catalog of Roller Cobs, Facsimile Edition, 12 pages, \$2.00 ppd. A.KOENIGSBERG, 250 E. 45th ST., BROOKLYN,NY 11203	NIPPER needed for display. Large sizes only. Accurate description of condition and features. Cash or trade. EVAN BLUM, 21 BROOK LANE, GREAT NECK, N. Y. 11023
Brown and white wax cylinders particularly early 90's. Also Blue Amberol byVernon Dalhart <i>The Scopes Trial</i> . Good prices paid for the above. B. L. STINCHCOMB, 22 PATRICIA, FERGUSON, MO. 63135.	Limited Edition! EDISON DIAMOND DISCS: VOLUME I (50001 - 52651). A numerical catalog of Edison Discs in the 50000 (popular) series. 160 pages, \$12.95 ppd. BONA FIDE PUBLISHING CO., 406 ADELAIDE DRIVE, SANTA MONICA, CALIF. 90402. (7-73)	Have for sale case (curved glass) for coin operated Graphophone. Want rollers for Gem Roller Organ. WRIGHT, 341 BROADWAY, CHICO, CALIF. 95926 (7-73)
Cylinders, 78 rpm discs, etc. featuring woodwind, brass instrument solos. W.DRAKE MABRY 110 HARDING COURT, CENTERPORT N. Y. 11721. (2-74)	PRINTED ITEMS WANTED	Postcards, Calendars and glass slides which advertise phonographs. Please describe well and price. All letters answered. CARL GRIESMAN, 5615 MESMER AVE., CULVER CITY, CALIF. 90230. (1-74)
Records by Tex Ritter, 78 or 33 1/3 rpm. LEON C.ROTHERMICH RD #5, ITHACA, N. Y. 14850 (7-74)	Wanted for library, any printed material on early phonographs: catalogs, manuals, magazines. Will pay best prices. COUNTRY MUSIC FOUNDATION LIBRARY, 700 16th AVE. S., NASHVILLE, TENN. 37203, Attention DANNY HATCHER.	Wanted to buy - cylinder record cabinet. Describe & price please. MRS. WILLIAM F. OLIVER, JR., P.O. BOX 886, FERNANDINA BEACH, FLORIDA 32034 (6-73)
Cornet, Trombone solos - cylinder or disc; paying highest prices; swap also. ALVIN BERNARD, 300 LAWRENCE AVE., OAKHURST, N. J. 07755 (201) 531-4732. (7-74)	"78" record catalogs 1920-40. Will pay fair prices. W. SMITH 3711 J ST., SACRAMENTO, CALIF. 95816.	HARMONICAS old, any condition. Harmonica records, Music books and catalogs. RICHARD SMITH, 436 NASHOBA AVE., COLUMBUS, OHIO 43223. (2-74)
Certain Blue Amberols for research. Will pay \$2.50 each & up. Send for free list. KOENIGSBERG, 250 E. 45th, BROOKLYN, N.Y. 11203.	Books: <i>From Tinfoil to Stereo</i> and <i>Portfolio of Early Phonographs</i> . J. T. BROCK, BOX 8, MT. AIRY, GA. 30563.	Reward for 1897 Edison Cylinder Record Catalog. Original or xerox. KOENIGSBERG, 250 E. 45th, BROOKLYN, N.Y. 11203.
Cylinders or discs: Ada Jones Billy Murray, Arthur Collins, Irving Kaufman, Bob Roberts, Will Denny, Edward Favor, Dan Quinn. RICHARD ELINSON, 74 CASSANDRA BLVD., APT. 1, DON MILLS, ONTARIO, CANADA.	ITEMS FOR TRADE	Old photographic equipment: old cameras, lenses, contents of old photo studios, photo literature and catalogs. AL WEINER, 392 CENTRAL PARK WEST (16R), NEW YORK, N.Y. 10025
Wanted: All in playing condition. Cylinder records - Busy Bee, and 5" Columbia and Lambert. Disc records - Busy Bee and Harmony with 3/4" spindle hole. ALTON VOGEL, BOX 1210, ROCKDALE, TEXAS 76567. (6-73)	Columbia cylinder Graphophones Type A, AO, AT, AZ, B and Busy Bee Cylinder Phono. Please write what you have in phonos for trade. DON NELSON, 50 NORTON ST., FREEPORT, N.Y. 11520	ANTIQUE SHOPS
Cylinders for Edison Talking Doll. Size 1/2" wide x 2 7/8" inside diameter, brown wax. Have doll, no cylinder. Please help! T. CHRISTEN, 2208 BETTINA AVE BELMONT, CALIF. 94002.	Trade Edison Triumph, Model D with two reproducers, 3-foot horn for Edison Diamond Disc Upright in excellent original condition. RICHARD T. TROUTMAN 1101 SILVER LAKE MANOR, CLEMENTON, N. J. 08021.	When in New York, visit BACK PAGES ANTIQUES for quality brass and oak at reasonable prices. Located at 3011 AVENUE J, BROOKLYN, N. Y. 11210. Or call (212) 252-7874. Mention this ad for a friendly <i>Hello!</i>
Wanted: Pathe, Okeh, Par-o-ket Hill and dale records; also late 20's Edison disc jazz & dance records. List titles & artists. BARRY MOORE, 1107 PEDEN, HOUSTON, TEXAS 77006.	MISCELLANEOUS FOR SALE	SERVICES
<i>A Classified Ad</i>	Melville Clark Push-up Player, 95% restored, extremely rare, best offer. MILLER'S ANTIQUES 1192 N. MAIN ST., CRETE, ILL. 60417 or (312) 672-6400 (9-73)	Custom repairs. Any gear or part made. Send old part. STAR PHONO SERVICE, 609 FERMERY DRIVE, NEW MILFORD, N.J. 07646. (9-73)
<i>This Size</i>	Bank collection for sale or trade. Some mechanical, some still, over 100 in all. First \$1000. or equivalent in trade. Stamped envelope for further details. BILL ENDLEIN, 42 BLACKBURNE TERRACE, W. ORANGE, N. J. 07052.	Player Pianos - Mechanical Musical Instruments. Expert repair and restoration. Also bought and sold. Old and new piano rolls. LES GOULD, 391 TREMONT PLACE, ORANGE, N. J. 07050, or call (201) 672-4060 (6-73)
<i>Costs About</i>	Mica sheets 2 1/2" x 3 1/2" for restoring reproducers. 3 sheets \$3.00, 10 sheets \$8.00, all ppd. STEVE FREEMAN, 2538 W. 2nd, BROOKLYN, N.Y. 11223.	
<i>\$3.50</i>		
<i>(21 - 30 words)</i>		<i>Say you saw it in APM!</i>